

TALK UPON HAIR.

By ALEX. ROSS, M.A., LL.D.

21 *Lambs' Conduit Street, London, near The Foundling.*

JUST a little chat during a few hours of leisure, confining myself to the subject Hair, and much in connection with it. First, then, in the small picture before me I have illustrated, the beauty of Hair, its power to produce artistic display, to overpower mediocrity of personal appearance, to add elegance to good looks, and to create a charm in art which, perhaps, no other personal concomitant could.



No. 1. This picture represents a child of ordinary good looks, of no marked beauty, neither of a marked inferiority of appearance. It is such a face as we see every day. A face that we like, but one that does not strike us as being remarkable. Of course I am speaking of the face, minus the hair, for the ornament possessed by the child, and given it so plentifully by nature, makes the face truly beautiful.

In so small a picture, it is difficult to see the fullest perfection given this face, but enough to convince us of the power for good, possessed by colours, quantity, and arrangement of the hair. The natural condition of the face before us, is that of rather a low forehead, an inferior complexion, an eye too large for the other features, and a nose too old for its owner. The hair, however, has modified this, a power which no other part of the human face could do. The clever arrangement of the fringe of hair, brought down near to the eyebrows, has hidden the imperfection of the disproportioned forehead, and has made the profile of that part of the face almost all that a true artist could wish, for by its aid it is in just proportion, being exactly one-third of the whole face. In Beauty's face there are no straight lines, all is semicircular, curved much or little, and tend to rising and sinking as symmetry and handsomeness requires ; but in this face, pretty as it may now look, were there no covering of so exquisite a kind, the cheeks would be seen to be marked with lines and no curves and undulations so necessary to beauty. The dispersion of the hair at the sides of the face is most superior, an arrangement that only an experienced mind could devise, an arrangement peculiarly artistic. So apparent is this, that effect is given to the whole subject, and by it, the head, face, and even neck and bust of the picture is perfected and rendered *unique*.

Chat generally is light talk, and seldom has a moral, but here is one. If people, ladies more particularly, were to cultivate good taste and good hair, they would be more satisfied with themselves, and even more fascinating to us, and pleasure and taste would reign in the stead of in-artistic look and discontent with unsuitableness.



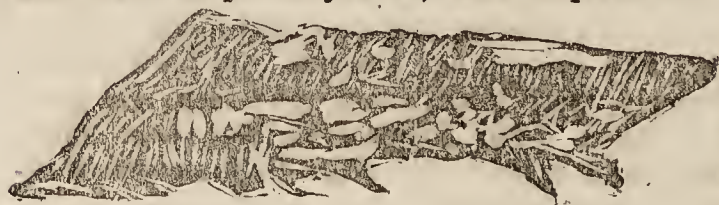
No. 2.

No hair at all. Baldness. A phrenological display. A bald head, an uncovered pate. Has the sharpness of the sword worn out the scabbard? Has the mind been so worked as to stop the proper working of nature, and ridded its own chambers of their outer covering? Perhaps so, for this *now* unprepossessing face is an intellectual one, and when hair framed it above and at its sides, it doubtless was remarked by many as being one of handsomeness and great intellectual aspect.

Could the youth of this aged gentleman have for a moment conjectured his head would ultimately become what our picture represents, it would have given him a fuller appreciation of his then head of hair, and doubtless he would have adopted some measures for its health and longer life. But he, like with most of us, the lessons are learned too late. Resolutions are formed when of little consequence, and the zealous application, though vigorous, is behind time. You who now have a natural covering to your head look on this picture, and beware in time, for hair once gone, the root once up-rooted never returns. Nothing can recreate it, for although much may be done to develope it, to enhance its beauty, and to prevent its fall; when once fallen, once gone, the case is hopeless, and you become as noticeable as the picture before us. I think you have only to take my first and second pictures; first look at No. 2, 'no hair,' and then inspect 'hair plenty,' No. 1, alternating the examinations a few times, and you will find yourself hurrying off to your coiffeur, or emphatically declaring you will never neglect so important an auxiliary to good looks.

The face of this old gentleman is far from unpleasant; in some points it is superior to the younger one, and were it possible to cover the head with as great a profusion of hair, and arrange it in good taste, no very great contrast in the two faces would exist. I was acquainted with an eminent old gentleman, of years more than eighty, who was perfectly bald, but who abhorred his condition, and therefore wore a wig of handsome proportions with curls and colour most superior. The eyebrows and whiskers were simply exquisite for shade and shape, and although more than four score years of age, and of appearance like unto our second picture, by the aid of the wig and the use of the dye and a little tint for the cheeks, he would have passed in society for years not over forty.

Verily, verily, little things produce great results. Hair is insignificant to the mind of most people, and yet what an important thing it is to good looks. A lady and gentleman, too, will bestow much time advising with the milliner and the hatter as to the best and most tasty head-gear, whilst the more effective covering will have little consideration as to its arrangement, and will get little more than a thorough brushing and combing. How remiss we all are in many things of importance. How foolishly we act in much that would add to our comfort and elegance, but I must keep to my chat, and not preach.



diseases incidental to this filament. By its aid we have discovered that

My third illustration is that of a piece of diseased hair, as seen under the microscope, an instrument that will assist us in speaking of the several

a fluid circulating through the hair is the cause of its colour, and this fluid is borrowed from the blood, the dark colour being produced by the larger quantity of iron, and the light by the lesser. QT 27

One of the most common disorders of the hair is a splitting at its points. It is not an unfrequent condition that of a single hair being split into as many as four pieces at its point. This imperfection generally originates from poorness of blood, from a debilitated condition of the body, and the best remedy is to strengthen the vital powers. A stimulant is also essential, and perhaps none is so good as the Cantharides, sold so largely by the writer of this chat. The hair and the epidermis are very much alike in their production and life, and both are equally indicative of the state of health. From much experience in them it can be told as to condition of the body by examining the hair and the stratum of skin at its root. 187
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It may be well just to enumerate a few matters that are destructive to hair—Profuse perspiration, hard or harsh curling papers—Neglect in cutting or pruning at regular intervals—The allowing of accumulated dandruff or fetid matter upon the skin's surface, as also curling hair with irons overheated. A small tooth comb is decidedly bad, it splits the hair and compresses it by insisting upon its passing between its closely placed teeth. Excitement checks the colouring fluid of hair, and we know, that such, turns black or brown colour to greyness and whiteness of the locks. It is a mistake to suppose that hair dyes are injurious to the health of hair. On the contrary, in nine cases out of ten these preparations act as a stimulant, and quicken development. I am acquainted with persons who have used dyes for more than twenty years, and in never a case have I known such persons to lose their hair.

It is known that hair to a great extent is independent of the life of the body. It will grow after death. A body was brought to England after a long voyage, death having occurred on board ship. It had been at the request of friends put into a barrel of spirit. During illness the head had been shaved, but during its immersion in the spirit it was found that the head had become thickly covered with hair. Corpses exhumed are often found to have a profusion of hair. Truly hair's organization is more like vegetable than animal.

Ladies are so pretty in themselves that one would think they should be the last of any to distort their beauty by grotesque arrangement of hair and clothing, but strange to say the rougher sex are wiser in this particular, and if they are not to be admired naturally, they at least refrain from absurdities of dress and unnatural placement of the hair.



Here is the picture of a beautiful lady, who would look far handsomer if the pillow-frilling of her head had not been plastered, and she had been content with the present style of head gear, or that of the Greek statuary, as seen in our museums. This was the fashion for hair wearing in the days of three hundred years past. Sedan chairs were in great request in those days, for a sudden shower of rain would prove fatal to the appearance of the hair and face. Hackney coaches drove a good trade in April, for powder would be soon turned into paste if Sedan and coach could not be procured in a shower by ladies wearing such heights of hair as seen in

our illustration. May we be permitted to remind our readers that a thing of beauty must at least have the appearance of utility. That nothing can be elegant if it has the look of encumbrance, obstruction, or undue weight, and we all have the opportunity of decorating ourselves with attire apparently of useful and suitable purpose, and of arranging our hair in such a manner as neither to look heavy, strained nor dishevelled. Doubtless such a head-dress as we have before us



was worn in order to increase the apparent height of the wearer, and as it is difficult to find any ill-chosen thing without some good in it, so in this we must allow that wearing the hair in this way must have given seeming height to the possessor; but such an effect was paid too dearly for, for height was obtained at the cost of being ugly.

To exemplify what is meant by elegance and beauty going hand in hand; that of encumbrance, seeming weight and obstruction not co-equal with beauty, I just present a head-dress worn about the same time as the one just spoken of. This head-gear although not without its faults, gives one the idea that the flowing tresses and overhanging lace is for some useful purpose. It may screen the neck from the heat of the sun, from wind or draft, and the appearance conceives in our minds the notion that there is utility in it, and this notion grows into admiration and approval, and so it is with all attire;

only let it be useful, or have the appearance of such, and it is more or less handsome.

DEAFNESS.

ARE deaf people aware how greatly they may be assisted in recognizing sound, and have the pleasure once again to hear the lecture and the pleasing and profitable remarks of their friends? I think I hear it said they can only get to hear sound from friend and foe through a trumpet, and that this instrument is cumbersome and extremely ugly.



This now, however, is not so; for by the use of Alex. Ross's Ear Cornets, they may catch the voices of their fellows without difficulty. Of course there are exceptions in those that are stone deaf; but,



even then, the remedy is, having the cornets made differently, and perhaps more complicated.

These cornets I have endeavoured to give an illustration of, but I fear the engraver has not done them justice. It will be observed, however, that the nipple is placed in the ear, and by the aid of the curved thin steel connection, the cornets are ever in their proper position, and may be as easily removed as placed in the ears. They are light, with elegance and durability. Their price is 12s. 6d., the pair, and for this small sum thousands may yet hear as well as ever they did. I shall be happy to send them by post to any part of the world for 1s. for postage abroad, and 3d. for the United Kingdom. ALEX. ROSS

TALK UPON NOSES.

BY ALEX. ROSS, M.A.;

Inventor of the "Nose Machine," 21, Lambs Conduit Street, London, W.C., near the Foundling Hospital.

THE NOSE.—Only mention it, and every one will laugh as though this feature should be treated differently to every other. Never a patron asks for my advice in matters connected with the Nose, than they introduce the subject with a laugh. This is not so with the eyes, ears, or chin. I have a square chin say my patrons, or I have sunken eyes, or the ears stand away from the head, what should I do for their improvement? These questions are asked in all seriousness, with an expectation of a decorous reply—not so, when I am questioned as to the shape, size, colour, and position of the Nose. Why this is I could never find out, and I should be glad to receive a cogent reason from any of my readers. The great painter, Hogarth, in giving instructions in painting, remarks that there are eight typical shapes of Noses, and these illustrations are *fac similies* of these types.



not strictly in accordance with medical etiquette and strict orthodoxy, but there are times when they have introduced to them the information of discoveries made by outsiders, and which is of such indisputable service and unbounded quality that as men of fairness and appreciation they practice it and speak of it as it deserves.

There is no secret as to how the nose machine effects its object; an explanation of the principles upon which it acts is most brief, suffice it to say, that the cartilage, as also to an extent the bone of the member, is most malleable, as much so in some cases as indiarubber, and therefore can be shaped symmetrically or otherwise, and it has been found that if that by keeping either bone or cartilage or both in a given form for a time daily, ultimately they become shaped as circumstances have insisted upon.

The machine therefore adjusted with a proper amount of pressure, and set in the right direction, will make such outlines of noses as the first and second in the diagram, perfect, and of shape much to be desired by those whose countenances require such shaped features, and the same remarks and assertions are applicable to the parrots, the bottled, the straight, the snub and injured, and the other distorted members.

We are sometimes surprised that although hundreds avail themselves of this appliance for making an ill-shaped member well formed and shaped to their liking, yet there are people to be met with as one walks the great metropolis, with noses that are not only disfigurements to themselves, but to every one with an appreciation of what is handsomeness, painful to look at.

No. 1.



Artificial Nose.

No. 2.



Disfigured Nose.

Of course, there are some individuals who from accident or disease have lost a portion of the central feature, and when this is the case the instrument for shapening it is of no avail, for it must have a suitable portion of material to act upon, and where the septum, or that part which divides the nostrils has been removed by operation or has been lost by disease, it is incompetent to effect an improvement; but such cases are compara-

tively rare, and when they come under our observation we suggest an artificial nose. These are made of very light material, of colour exactly matching the surrounding skin. They are secured to the face by the aid of an adherent as gum. The improvement made to the appearance by their use is most pleasing, and although we do not pretend to assert that they are not to be detected by close observers, yet they require a good deal of inspection to become acquainted with the fact that an artificial nose is worn, and as persons talking to each other do not look so much at the nose as they do the eyes, in ninety cases out of a hundred, a member artificially made would not be discovered.

I have endeavoured to give a picture, very roughly, of a youth with a disfigured face, made more presentable by the use of one of these artifices.

It may be seen where the line of demarcation is, but this may be hidden by the use of a little pigment smeared over this line, and which I have made conspicuous in my picture, No. 1. But enough of chat upon noses, and I will finish by saying that any persons afflicted—and it is a great affliction to be below mediocrity of looks—with disfigurements such as I have described, I shall be happy to give them verbal or written information as to the means for their personal improvement.

THE OLD MASTERS : LESSONS TO BE LEARNED FROM THEIR WORKS FOR THE ENHANCING OF PERSONAL APPEARANCE.

By ALEX. ROSS, M.A.

EVERY one undertaking the artistic task of making preparations and inventing appliances for improving appearance should be born an artist. Should by practice and tuition be acquainted with the harmony of colours and the power of contrast.

Much knowledge of the art of painting and the power to enhance good looks is acquired by application, but the true and successful worker must be naturally one whose eye and touch is appreciable, and whose mind is shaped differently to the great bulk of humanity. His love for

shape, his admiration for colours in harmony and his appreciation of the beautiful is in advance of his fellows. There is a great difference in the schools of picture painting, and there is a striking contrast in the schools for the beautifying by paint, dress and contrivances (mechanical and otherwise) for symmetry and colour of the human body. Art education tends to beautify, but its intensity and amount of perfection depend much upon the people who study its laws and practices.

How striking is the difference in the effects of the Dutch and Italian painting, but not more so than the Parisian and London characteristics of human body pictures, the one being as contrasting to the other as Giotto and Angelico's beauties are to the Flemish, Van Eycks and Quentin Matsys.

I should like to point out a few of the excellences in the paintings of the great masters, not confining myself to the Italian, German, French or other schools, and to show how such displays of genius may be applicable to teach us how to decorate and endeavour to obtain beauty in form and colour to our persons, for by taking a high standard, such as seen in the painting of beautiful women and handsome men of Van Dyck, much may be profited. It is very surprising how few people have anything like a correct taste, hence the inelegance in their appearance, the unsuitableness of their furniture in their homes, and in their manners and deportment. It is to such that my remarks may be of use, and it is not to the educated in art that I am speaking. To look into a handsome face is more than equivalent to beholding a face painted by a Reubens or a Michael Angelo, and either gives to the mind a similar joy as is given it by the sweet sounds of music.

If this be so, and I think few will deny its correctness, what an enormity of absurdity exists amongst us when we do little or nothing to hide ugliness, and less to enhance beauty. The pleasure derived in the picture gallery should be extended to our parlours and public assemblies. Neither man nor woman should be other than praised for endeavouring to make themselves in look equal to the creations of painters of such genius as Andrea Pisano, Van Eycks, Mantega, Albrecht Durner, Raphael, Titian, Veronese and Rembrandt.

Giotto lived at a time when excellence in painting was not prominent. The ancient Greeks, as far as we know from relics discovered in Herculaneum were far from efficient painters, and the Italians in Giotto's days were very remiss in the art, and too fond of straight lines in their productions. He had a full appreciation of harmony and beauty, and we may see from his paintings that curves in plenty intimated his distaste for the horizontal and perpendicular. In his early career most of the artists introduced into their work a piece of sea, and often an unhappy fish, both of which were as straight as the rules in copying books.

In one of my essays upon curves and lines in the human and animal forms and faces, I have said so much that I will merely remark here, that in our dress and in our features we should endeavour to obtain rising and fallings of curves, and make the best use we are able of lines and marks which tend to one of the concomitants of ugliness, for by dint of arrangement and a few additions we are enabled to display a handsome part of the face and hide or detract attention from features with imperfections and unsightliness. Giotto did much in dispelling this tendency—this imperfection to the spoiling of the then artists work. The lesson this old master taught has lasted more or less to the present day, and it is only inartistic persons who allow their dress to have a

straight and formal appearance or the straight furrows to accumulate in their faces, and the lines to be conspicuous in their cheeks and chins.* Giotto was born as far back as 1276, and the appreciation of curves and the depreciation of straight lines has remained ever since. It was thus that a *curve* forwarded speedily his advancement in life. The Pope Boniface VIII. required an efficient artist for supplying pictures for the beautifying the interior of St. Peters, and he requested that competitors should send to him samples of their skill. Many complied and forwarded work of laborious and extensive kinds, whilst Giotto simply drew a circle of most perfect rotundity, produced without labour or consumption of time. It was submitted to the Pope, approved of, and the young painter as his friend Dante in verse wrote, eclipsed all other artists.

As an exemplification of the beauty of curves, one may note the effect produced in a picture by the hair of the human subject curling, the graceful rounding and sinking of the hairy wave, producing light and shade, and in some parts striking contrast, and thus enlivening the picture, whilst in another case by its recapitulation of circle and wave gives the pleasure to the sense of harmony and grace.

Take another exemplification of this: a picture is before us of a landscape—the foreground plentiful in hill and dale, and covered with cattle of good symmetry, whilst in the horizon, dim from the perspective, are mountains joined at their apex by clouds in the rounded heaven. No mind can gaze on such a picture without interest, and if by its side be placed a production of the motionless sea or river and flat scenery—the exemplification of what we state will be most apparent.

I wish to confine my remarks to the works of the old masters, or I might in illustration refer you to the beautiful faces painted by Reynolds, the handsomeness of which greatly depended upon the exquisite curves of the eyebrows and contour of the faces.†

A true artist will not only paint a beautiful face, but he will inspire it with expression. He will put complacency, love, wrath, anger, and cunning, or as the case may be, there will be for our admiration a countenance on which is charity and self-sacrifice.

It is true that it is the innate genius of the painter that produces this, but the immediate cause of such an effect is the application of colour, of high light and shade, and the artifices known only to the inventive mind. But in our every-day life there may be a great increase of pleasing effect in the appearance of ourselves, and in the aspect of our children, as also in our surroundings, by giving a little attention to the rules of art and the doings of the old and new masters, who have shown what is beautiful, and negatively what is not.

The character of face may be delineated in many ways. Excessive pallor, which gives the appearance of discontent and unhappiness, may be altered by artificial means.‡ A cadaverous countenance can be relieved

* Alex. Ross's Skin Tightener is a liquid that is applied by the aid of a handkerchief to the face, that by its astringent properties removes furrows, indentations and irregularities and imperfections of all kinds. Sold at 3s. 6d., 5s. 6d. and 10s. 6d. Sent secretly packed for 54, 84 and 144 stamps.

† Alex. Ross's Eye Colour is a preparation that by applying with ordinary attention, gives seeming largeness to the eye, perfect shape to the eyebrow and colour to the eyelash and brow. Price 3s. 6d. Sent by post for 54 stamps.

‡ A list of articles invented and sold by Alex. Ross will with pleasure be sent

of its look of mixed anger and hate by removing some of its straight lines and hardened chin.* The melancholy face can be made to look glad, and if need be, the over gay, decorous, and proper. Such is the power of art, that there is hardly an ill feature but may be improved; and a handsome one, but may be increased in excellence by the aid of artistic effort. Surely, then, it behoves us to give thought to the matter, for we all know that a pleasing appearance is a pleasure to its owner and a delight to those whom he or she may come in contact.†

Giotto was the first of the old painters who introduced expression on the faces of his pictures, and the public of that day looked with wonder and admiration at the effect he produced. The excitement created in Italy by thus displaying his talent was great, and it became the talk of not only the artists themselves, but men in trade and commerce, as also of the rich and poor. This is not to be surprised at, for the effect introduced in our day by the artistic effect of simple treatment to the human face, produce the greatest admiration; for instance, how marked is the result of the blue line beneath the eye and the dark one in close proximity. What expression of character is given by increasing the shade under the lower lip, and lessening it at the root of the nose. So palpable is the effects of these, that a face without both character and beauty may be placed far beyond mediocrity in both, and praise is well bestowed upon the artist where skill is employed. Giotto's portrait of his friend Dante had to be full of expression and character so much so that the market women used to say of Dante's picture that he not only had been in exile, but had been to Hell. However, the great painter found it not difficult to give the exact expression of even one such as he. In looking at the likeness of Dante, you can see that his face shows ambition and hope, and what has been done on the walls of the Council Chamber and on canvas, may be done upon the human face.‡

Complexion is of as much importance to the perfection of a picture as form and proportion, perspective and non-perspective. And in making up of the human face, colour, or graduation of tint is of the greatest import. It is said that the English pictures surpass the majority of painters in colour, and it is accounted for, that we live near unto the sea, for it has been noticed that those painters living in countries with a sea board are better workers as to colour than their brethren entirely inland. Venice, Holland and England are celebrated for this characteristic.

The painter Gian Bellini had the secret of mixing in colour far in excess of his fellows, and it certainly is only known to a few in these days as to the better mode of producing exquisiteness of tint.§ The

by post to any applying for the same, and any written communication will be promptly replied to.

* THE SKIN TIGHTENER. 'An astringent that smooths the flesh, taking out furrows and looseness or flabbiness of the nostrils.

† Alex. Ross's Bloom of Roses gives colour to the cheek which is perfectly natural in look, and is not easily effected by perspiration or water, 3s. 6d., 5s. 6d., and 10s. 6d., sent for stamps by post, secretly packed, or for post-office order 4s. 6d., 6s. and 11s.

‡ Verbal and written instructions given as to the improvement of expression by artistic means by supplying a photo and sending a fee of 5s. to Alex. Ross.

§ The tint for the cheek, the colour for the skin, and the shade for the hair, can be decided upon by rule, and those unacquainted with the requirements and concomitants can be informed by applying to Alex. Ross. Address on title page

harmony and blending of tints in the face of women in England has often called forth the admiration of both German and Italian, and many a Dutch painter has endeavoured to copy here what he could not find in his own country. There is a lightness in an English complexion in striking contrast to Italian or French, and a beauty that surpasses that of the tinted brunette of Venetian painters. Gian Bellini not only knew how to mix his colours superior to others, but he was expert in their selection; for the hair of his beauties he chose red, and the complexion more or less blanch. And, certainly, in these days of improvement in art, we show our correctness in admiring the beautiful light colour for hair now so greatly in use by the fair. So much is the red or golden shade desired, that persons with black hair often use means for producing upon it the bright chestnut look that is so enlivening to otherwise a dull colour. Looking at one of this painter's pictures, Dean Alford said, "It is impossible to find ought but love and majesty in the Divine countenance, as it is to discover a blemish on the complexion of that body which seems to give forth light from itself." This artist's colouring was transparency itself. And it is in accomplishing this upon the human face that we have one of the great attributes of beauty, for according to the amount of transparent colour possessed, is the extent of the sublime and beautiful, and when obtained to its fullest amount, it becomes simply the perfection of beauty.*

This artist perhaps was one of the best portrait painters that ever lived, and was certainly the best of his time. In our National Gallery is one of his portrait paintings, and it is worth while my readers referring to this picture in proof of this general assertion. Another object in closely examining this picture is, that you can detect how the painter had power to regulate expression and character. How easy it was to him to produce expression, pleasing or otherwise; for if you eschew certain tints, colours, and lights, and shades, and divest your mind of the belief that such exist, you will then perceive other expressions and different character inculcated. And so is it in a studied arrangement of the clothing and ornaments of individuals; and were the appliances of art better understood, fewer would be the inelegancies, and even monstrosities of appearance so often seen at our promenades and places of assembly.

There may be added to my remarks upon expression an interesting piece of artistic history. Lionardo Da Vinci acquired his power of defining expression by following close upon criminals on their way to execution, that he might see the varied phases of appearance of the human face in dire despair. For the joyous, he easily obtained, by telling laughable anecdotes to the peasantry of his neighbourhood. He knew the power of expression, and if we were wise, we should lineate the countenance where deficient, and modify the surrounding at those times when appearance is of pleasurable importance. One word more referring to expression. The last-named artist displayed his genius most noticeably in his picture of *The Last Supper*, copies of which are now plentiful. In looking at the several countenances, you can readily see almost every phase of expression; there are surprise, love, anger, hate, avarice, and wonder, evidently produced by our Lord's declaration as to his betrayal.

In this brief paper I have merely pointed at a few of the lessons taught

* Certainly such perfection of face may be obtained by practicing the art of improving personal appearance—an art that is easily acquired by carrying out a few suggestions of chemistry and common sense. All letters addressed to Mr. Ross replied to with promptness.

us by the great painters of days gone by, but I might, did time and space permit, have referred to a hundred others, and I can only hope that what I have said may lead some to examine for themselves the vast store of artistic knowledge to be had by the mere looking for among the matters of the Arts.

AFTER RECREATION.

BY ALEX. ROSS, M.A., LL.D.

IN my early days of my profession, I assured myself that I would not be a slave to business; that after a fair amount of work I would take recreation, believing that it were possible to both work and play in just proportions. I soon, however, failed in carrying out my plan, for the temptation of striving against competition was great, that the pleasure derived from success was not to be overcome. The perpetual requests to act, the constant commendations from ones fellows, combined with notice bestowed from the great and good, became more than human nature could withstand, and I found myself as great a worker, and as little pleasure-seeker as any man in London. However, now and again I indulged in a visit to the beautiful fields and the quiet woods that I might imbibe strength to carry out my plans in business, and ensure success to the inventions of a tired brain. I will endeavour to describe the penalty I had to pay for taking my annual visit to the country, and for recreation of only five days. It was this:—Elated in spirit, strengthened in limb, and browned in complexion, with a zest for encounter with difficulty, I leaped from a train that had done its express work with promptness and safety, and alighted on the platform, determined to pass the gate first, and after hasten to my place of business, to transact as early as possible any matter that was urgent. Almost before I had received the summary congratulations from my subordinates I was pounced upon by those who were anxious of doing business with me, they being the more eager, from the fact that they had called and called again and again for a *line* from me, as they technically termed their solicitations. I felt relieved when I had got rid of these necessary evils. The Duns were the next tormentors. Bills and accounts must be met, and from long experience I did not doubt it, but made every provision for such, thus enabling me to quickly disperse these frequent and punctual visitors. Now came my subordinates' turn, and this is how they worried me, "Mrs. A. has called regarding an artificial eye; Mr. B. respecting an imitation nose, a case most urgent, as an accident has robbed him of his natural one. Mrs. C. is leaving England, and requires your information as to whether she can have concentrated Bloom of Roses, that she may be fully supplied for a length of time with the pre-

paration for giving the appearance of constant youth." In the same breath I am told of stout Mrs. D. deciding upon using my disperser of obesity, if I will undertake that such a result can be insured in three months, and that I myself will write out instructions as to diet and mode of life. Miss E. eats and sits twenty times as much as most people do, and yet she has to complain of the appearance of attenuation, and is anxious to see the principle, to receive instructions as to the best mode to secure plumpness. Mr. F. is bow-legged, Mr. G. knock-kneed, both having made an appointment for the same hour. Messrs. H. I. and J. have all turned grey at a time of life when they should be in full colour; and strange as it may seem, they are each requiring prompt attention as they leave for Australia the day after to-morrow, causing them to display great anxiety to see the hair dyer before they start. Casting my eye round to the several exclaimers with a look that I intended to mean spare me if you can, seemed in my agony only to increase the speed with which they told me who had required my services whilst I had been spending a brief holiday at a quiet sea-side town. As I dare not give the names of my patrons, I will continue the *non de plume* in the letters of the alphabet, and then if necessary, take to figures for initials, promising not to weary the reader by going beyond one thousand. Mrs. K. had gone into a temper, one of my assistants told me as she had travelled some distance to consult the face improver as to moles and warts. Mr. L. had called to give an order for a wig, Mrs. M. required a marble complexion, and had obtained it, and had called to thank the inventor for so excellent a pigment as the enamel. Mr. N. had the tooth ache, and wanted immediate relief by the aid of Ross's Magnetic Machine, and the sufferer had stamped and raised his voice in anger because I could not be at two places at one time. Mrs. O. required an Ear Machine for properly positioning outstanding ears, and would not be contented unless she had some description of the working of the contrivance from the maker himself. Messrs. P. Q. R. and S. had called for dyes for colouring their beards and whiskers, whilst T. U. and V. wanted hair-growth from the use of Cantharides. Mr. W. X. and Y. each complained of florid complexions, whilst Z. wanted the writer immediately that she might be informed upon a hundred matters. She required information upon depilatory for the removal of superfluous hair on the face and hands, dye for colouring premature greyness, and Sol Aurine for making what hair was not grey a golden shade. Curling Fluid to save her the trouble of using curling irons. Complexion Pills, also the Skin Tightener, that the marks of loose skin under the eyes might be improved, with advice upon every conceivable subject connected with the toilet. And here my helpers finished their first part of the entertainment, perhaps to them, but an agonising operation for me. I now felt all the benefit I had derived from five days rest and quiet, fresh air and pleasant walks gone—and more, I was now less able to bear the strain upon my powers, they having been unused of late to excessive mental exertion, for the reader must recollect that in addition to the alphabet, I had to go through the figures I spoke of as representing the persons whom I seemed to neglect, but which persons, wants I will not inflict an account of upon my reader. Another penalty I had to pay for taking a holiday was that shown in letters awaiting my return, and these were even more harassing than the verbal messages delivered by my assistants, for after the voice of the narrator had subsided, the trouble began to cease, whilst with the letters they stood before

me every one vigorously disclaiming against my inconsiderate conduct of taking a holiday, of leaving my patients for so long a period of five consecutive days. It is true, there were many epistles of credit for the success the applier had received from the use of instruments and preparations supplied by myself, which seemed to make up for permanent condition of writing over spoken words, but nevertheless the letters had to be answered—written answers, requiring a full meditation and study, which the messages given to my people left in charge did not require.

Letter No. 1, was of this import. That the writer had used my colouring preparations for the hair with the greatest success for many years, and in every way perfect satisfaction had been given, but this Correspondent having seen in a periodical a formula for making a preparation for colouring hair at the cost of as few pence as I charged shillings, turned economical, cut out the printed lines and handed them to a chemist. She applied the new liquid, and when it dried she was horrified to find instead of the natural looks always obtained before, she had now a most objectionable one, so noticeable that her friends called her attention to it, giving her the greatest pain and distress. Would I help the saddened one out of her difficulty? Would I at once give a rectifying preparation? Apologies were plentiful for not continuing the use of properly prepared preparations, and for using cheap and very nasty ones. Of course, I at once relieved my old customer, and had the pleasure of a display of gratitude most plentiful a few days further on.

I may here mention that it is not an uncommon thing to find persons who have used self-made hair dyes, and after using them, have been pained with the fact that they are very permanent, but at the same time not the proper colour. Now if such persons will favour me with a letter, I will with pleasure relieve them of that colour which is so firmly fixed, and so opposite in shade to what is suitable to hair.

Letter No. 2, contained questions as to crooked legs, and general bad figure. Diagrams and outlines shaded more or less were plentiful, and required a good deal of study before a proper reply could be given. So much so, that I by this time had forgotten or had ceased to dwell upon the meditation of the pleasures of a sea-side holiday. I do not mean to say that my task of answering these questions had no pleasure in it, for a knowledge that I was giving information to make the deformed remedied, the crooked made straight, had a satisfaction very enjoyable; but the pressure of too much work was what I had to complain of—the worry of hundreds of queries to be answered in a few hours when days for solving them were necessary.

Letters No. 3 up to 100, referred to bearded ladies with a request that immediate instructions should be sent for the removal of hair superfluous. Then followed dozens of lengthy letters as to the best mode of using the nose machine for shapening that important member the leading feature in *La Phiz*. Had I not been used to coming in contact with things ugly, I should have been scared at the ugly pictures of noses of every shape and every *no* shape. Such a position every man could not endure. Eyebrows as to shape, lashes as to length and thickness had to be advised upon. Stature and symmetry, singly and combined, required no small amount of attention, as likewise had ailments of skin and of the organs within.

Such is a phase in the existence of a humble servant to his fellows whose business it is to assist all in need of the one great desideratum—good appearance.

BEAUTY OF EXPRESSION.

I ONCE knew it to be expressed that a likeness in photo is no likeness at all. It was an artist that made the remark, and he insisted that a picture of a human face required colour to give one a correct idea of what the person was in temperament, age, intellect and complexion; "for," said he "in a photo, you have merely the lineal marks, no expression, no colour; you have merely the *fac-simile* of a corpse, and until you put to it the life tint of the cheek, the colour to the eyes and lips, as also to the hair and eyebrows, lashes and scalp, you have a mere outline—a thing non-representative of life and similarity."

I cannot help noticing how handsomeness of expression is enhanced by fineness of weather, beautiful scenery, and happiness of circumstance. I was once so positioned that I saw several ladies in deep trouble, and there became a wonderful display of every marked imperfection in their countenances. If the complexion normally was palor, it became ghastly white. If the eyes were inclined to recede, they were made noticeable by their further sunken position. If furrows and indentations existed, they were deeper and more marked, whilst shape of features if inaccurate, were palpably so by the absence of joyousness, and the presence of adverse circumstances having a diametrical effect to what is produced by the former and an exemption of the latter.

ALEX. ROSS.

HAIR ARTIFICIALLY APPLIED.

THE transplanting of hair as being practicable is now allowed. Its analogy to that of vegetation is complete, and at the present time I only wait for a perfect instrument to act as a speedy dibber, or transplanter, to apprise the meagerly-covered and bald-headed, that they can be well provided for by the transplanting of superfluous hair from the many too well-covered heads to their unadorned and bald pates.

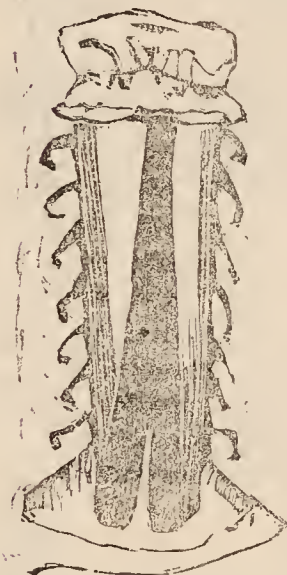
Hair, however, is a slow-growing filament, and from time immemorial it has been the custom in every civilised country to use hair cut from one head as an ornament for another. The Assyrians wore hair intertwined in their beards. The Egyptians wore wigs, the only one now known as remaining may be seen in the British Museum. Grecians, Romans, and every other people have indulged in the display of hair belonging to another, and have twisted and twined it into all sort of devices and positions to add to their appearance.



Every now and again excessive extravagance of fashion of hair is displayed. High head-dresses, low demi crops, and full crops, hanging down to the heels are much admired, then hair piled high above the head, or turned right and left a foot or more on either side of the head is worn. Here is a specimen or two of hair dressing during some of the freaks of fashion in the seventeenth century. How wonderfully they contrast



in elaboriteness of the present day. Four or five years back, a goodly quantity of ornamental hair was worn in the form of frizzettes, which gave the owner's own growth of hair extensive proportions.



At the present day, however, very little hair, other than what is really growing is used; indeed so little is the requirement in the present fashion for additional supply, that the sellers of this article are restricted in their sales wholly to what are called whips of hair, and curls.

These whips are mere long, straight, tufts, with neat and strong foundations. They are combed into the back-hair, giving it length and fulness, certainly greatly adding elegance to that into which it amalgamates. For this is really an amalgamation if



the purchased hair be well matched in shade, length, and texture.

The curl is made also on a foundation, strong, but light. It is well frizzed, or consists of short curls. It is secured to the front of the head with Italian hair pins—pins very thin, whilst very strong.

These are very useful to persons with foreheads not well covered, or whose temples are too conspicuous, or in cases where the facial organs are much elongated, as they are likewise to persons who have wide partings or grey hair only in the front of the head. The cost of these useful adjuncts to good looks are so trifling that we are surprised they are not more used in cases such as we have mentioned. 3s. 6d., 6s., 10s. and 15s., according to colour, size and length is really small prices for so serviceable and handsome appendages. What the whips of hair are to the back of the head, these are to the front—abundant, elegant, comforting and useful.

As I have mentioned the cost of the curls I may just give the fair prices for tales or whips, as I often observe a great diversity of charges for these articles. A whip ten inches long, of good weight, should not cost

more than 7s. 6d., whilst those of fourteen inches, should be 12s. 6d., that of 18 inches, 25s. Of course, the weight of each should be in fair proportion, and should be of texture the best of quality.*

Alopecia Baldness is a more common complaint than is generally known, and many ladies are afflicted with bare places at the top of the head and at the back of the ears. Excessively thin partings, or meagre quantity of covering on one side of the head is hidden as best it can, but are conditions not unfrequent.

There is a very clever device now in existence by which these places are covered with hair. It consists of hair passed through very fine network for its foundation. The meshes are made of white human hair, so that they being transparent the foundation upon which the hair derives its support is not seen. They are a perfect covering, and it would require a keen eye to find out that these light, strong miniature wigs were other than what they are intended to represent—real growing hair. It may be pleasant for those ladies living far from London to know that in ordering these wonderfully worked articles, nothing more is required than a paper pattern of the unfavoured spot, and a small piece of hair to match for colour, etc. Sometimes a photo is desirable, but these are seldom of any use unless taken specially, for few persons have their likenesses taken without positioning themselves so that their imperfections are out of sight.

This beautiful workmanship is applicable to full head dresses or wigs, for covering the whole head, and for scalps, so much worn by the opposite sex, having the greater advantage of lightness and absolute perfection.

ALEX. ROSS.

CROOKED LIMBS.

BY ALEX. ROSS, M.A.

THERE is a large number of persons with slight imperfections in shape of frame, whose skeleton or osseous structure is only in small degree here and there not of symmetrical shape, size and adjustment. This may be seen in the shoulders, chest, arms, and mostly in the legs. Sometimes these irregularities are seen singly, and not unfrequently, one person may be the unhappy endurer of the many and in a marked degree. The most common of these imperfections are in the lower limbs, knees turning too much inwards producing what is called knocked-knees, or turning outwards, giving the owner the cognomen of bow-legs; and, worst of all, when these centres of the legs structure, the knees, stand forward, then the whole bone structure of the human body is thrown

* Alex. Ross would be very happy upon receiving specimen of hair for pattern of colour, etc., to give the lowest charge for frizzes, curls or whips. In forwarding these articles, they are carefully packed so as not to be observed even by the most curious.

out of gear, and ugliness in contour and awkwardness in every direction ensues. Here is a picture of the bones of human legs. It will be observed that the knees are placed in the *centre*, and as long as they are in that position, the limbs are straight and the whole body supported with power and elegance.

No. 1.



A description of the limbs is very interesting to some, the number of components of the bones small and large, their names and uses with the tendons and muscles are appreciated by a few, but as I am writing to the many, I am desirous of making my remarks as popular as possible, and shall merely dwell upon the crookedness and its causes of human limbs, with information as to their alteration in shape and strength. As I have just intimated, the knees must be in the centre of the legs, just as the elbow must be similarly situated, to form a limb of straightness and usefulness, and it should be the endeavour of all persons with knees standing out or inclining too much to the right or left, to immediately adopt means for properly positioning them.

Now, to this end, the following suggestions should be attended to, and it will only be according to the perseverance adopted, and the care taken that an alteration of a marked improvement will take place, and which will likewise act wonderfully upon the whole frame, improving it in form, so that the whole body will undergo a special change for uprightness and elegance, as also it will give power and usefulness; for the spine will be less curved, the chest less cramped, and head raised, and the gait, form, and steady movement of the arms and height of the whole altered greatly for the better.

No. 2.



Here are a pair of limbs of a very common character, perhaps five in every hundred individuals have limbs of this kind, nothing very remarkably bad in position, but enough to produce the inelegance so often seen in figure and gait, and which belong to a class anatomically to that of my illustration. Number

3.

This, is just of the same kind, only much in excess of No. 2, and which may come concomitant with old age or sickness.

No. 3.



The remedy for legs with the knees inclined to the right or to the left, is the wearing of splints so shaped and so adjusted as to give pressure of a moderate extent to the direction required for the knees. Of course what will suit one person will not suit every one, although there is not so great a difference in the requirements for improving the shape of the limbs when the ages of the parties are similar. Very diverse splints would be necessary for the person of 30 and one of 20, whilst but little alteration would be required with ninety-nine individuals in every hundred of the same ages. But although this is correct, we would caution all, contemplating adopting the means for pressing the muscular sinews and cartilage into shape, that they, in procuring the appliance, send an account of their ages and as many particulars as they deem well to do. One very useful item in the information sent when ordering the splints is that of the peculiarity of shape of the limbs, and this is easily done by giving a diagram of the member. This diagram may be taken thus:—Take a very large sheet of paper, say for dimension the size of the “Times,” or “Standard” newspapers, place it open upon the floor of your room, now put yourself in a sitting posture upon the far end of it, and allow the limbs to extend to the full length of the paper beneath them; then, by the aid of a crayon pencil, carefully take the outline of the crooked limb, being careful to treat it without prejudice, giving to the paper and pencil its every imperfection.

For the encouragement of the experimenter I may say, as soon as the splints have forced the knees into their position, so soon may they be dispensed with, and in proof of this centre position being the desideratum, and the only thing necessary, let the experimenter whilst taking the diagram, force the knees into a centre part of the limbs, and it will be found that whilst they are so placed the legs will be perfect in shape, and as straight as is desired.

Those persons with what may be called small imperfections in this particular would rather endure the evils they have, than proclaim to all who saw them with splints, that they were of organized imperfection; but such is not required in wearing the contrivance, for it is worn during the hours of sleep, and the change for the shapening of the limbs takes place whilst the wearer is at rest. I was going to give an approximate notion as to the time taken in effecting the change, but there are so many diversities of forms, and so many degrees of crookedness, bendings and objections, as there is also of ages and constitutions, that I can only say that in young persons, a few week's wearing of the splints often produce a marked change in the shape of the lower structure, as it does in the carriage and general bearing of the individual. The good appearance of the whole human frame is often greatly marred by one or both ankles being in so projecting a position, that the whole statue or one side of it is lowered and the feet spread out in a most inelegant manner. In such an imperfection, of course, there is great difficulty in making an improvement; but an alteration can be made, and we should be happy to advise in such a case, and would now suggest that an artificial support should be given that might make a great difference to this ugliness, but it must be borne in mind that there is no universal remedy, and it would be better to confer with us before an attempt is made to bring the limbs to their normal excellence, for an outstanding ankle is more difficult to rectify than is an outstanding knee or bowed legs. There is, however, a remedy; it may be a long and tedious one, which although ultimately successful, yet gives so much trouble, and is so exacting in its use, that

we in nine cases out of ten might suggest the use of a support to the ankle merely—a thick Indian rubber ankle *upholder*, over which is worn the boot and sock. It takes up but little room in shoe or boot, and is a comfort to the feet, as strength and agility is given to them by its use.



As many of my patrons live far in the country, and not a few in foreign parts, I herewith give a diagram marked as to where they should measure for a support of this kind, as a good fit is indispensable to its successful use.

The lines in the diagram represent where the tape measure should be passed over, and the number of inches registered, commencing just above the toes, and finishing just under the knee. Such a measuring would be sufficient for securing in some cases an efficient means for the inelegance of outstanding ankles.

THE REASONABLENESS OF USING ARTIFICIAL MEANS FOR PERSONAL APPEARANCE.

BY ALEX. ROSS, M.A., LL.D.,

LAMB'S CONDUIT STREET, LONDON, NEAR THE FOUNDLING.

THERE is a great deal of hypocrisy, a good deal of ignorance, bigotry and false conception as to the reasonableness of adopting the artificial means known, for enhancing personal appearance. And it is my business in this paper to give the reader the cogent reasons for not neglecting the appliances and preparations for covering any imperfection he or she may have, and for using inventions that may increase the beauty they may already possess. And more, I will endeavour to point out how objectionable are the assertions made by the short sighted antique pharisaical self-esteeming individuals who hold themselves superior to availing themselves of the means for covering ugliness or protecting beauty, and

who by their *supposed* sentiments engender a love for the ridiculous, and a hatred for the sublime. So to my task, which I think would be better performed by giving my sentiments as to the propriety of using artificial means for personal imperfections and endeavouring to establish their worth by argument, and by disclosing the folly of the refrainer from using the elegant, refined, beautiful and handsome, because such is obtained by art and not by nature. First, then, I believe it is not only desirable, but necessary in many cases to use means for improving the appearance of the face. In nine cases out of ten, there is an imperfection, it may be slight, but there it is—freckles, perhaps, only, dulness of complexion, sunken eyes, highcheek bones, flabbiness of skin, furrows, pock marks, superfluous hair on the chin or lips, which render it absolutely necessary to paint a portion of the face ; to tighten the skin to remove the crow's feet marks, and take away excessive pallor. To use "Depilatory" to kill the root of superfluous hair ; to disperse the decomposed skin called freckle, to use enamel when the skin is yellow. The application of the Astringent for sunken eyes and flabby cheeks and furrowed forehead. The doing of this is desirable, because it makes a person who had an imperfection or many of them, alter all, by simply resorting to their use ; and necessary, because no man or woman is fulfilling their position in life with a zest, and its fullest appreciation with bodily or facial imperfection. Their influence for good, for attraction and for conferring pleasure to others are less than they otherwise would be. And this is more applicable to woman than man, for she was intended to be more beautiful than any other created, and therefore it is only reasonable that she should fulfil her proud position designed her. That she should adopt every means to increase pleasurable appearance and all measures known for hiding that that may reflect the very opposite to what she was intended to illustrate—an unsurpassed excellence. Ugliness in woman is an incongruity, and however little it may exist, if it only be in the intrusion of a wart upon a clear complexion, it is praiseworthy to attempt its removal. Woman is the joy of creation, and it is her bounden duty to do all in her power to sustain that condition, as it is for man to uphold his intellectual greatness and physical strength.

I once had a case before me of a prepossessing young lady who had but half of that leading feature the nose, and such was the erroneous notions that she possessed in connection with it, that when her friend suggested that I should provide her with an artificial member, she determinedly said that as she was not so afflicted in appearance, she would not interfere to amend it ; that it was her duty to endure this deformity, and this foolish determination was a gross mistake, as might be easily seen by her from analogous cases—to wit. If she had been sickly and debilitated, would she not seek measures for obtaining health ? Should she not have seen that imperfections of our organism, our imperfections in functionary and organic structure is not always perfect, and that it is our duty to endeavour to remove imperfections of all kinds. She might assert that no corporeal pain was inflicted by her disfigurement, but she endured mental anguish, which was far worse ; and she was disabled from doing service to others, as she never visited or went into society, nor could face any stranger.

How different this might have been had she put on one side the foolish notion, and had availed herself of the means for hiding from the world an imperfection that with as much consistence could have been treated as that of arranging her hair or using artificial means for its gloss.

The artist, the sculptor and the wordy describer of handsomeness and beauty, evidently look to them with enraptured feeling, and all the universe pay them homage, and therefore it is the height of folly for the few to refrain from enhancing the charms or handsomeness they possess. To pay better attention to personal appearance whilst commoner things receive their attention as palpable in the arrangement of their homes, and in the display of form and colour arrangement, and skill in their gardens and parks. "Bigotry is the child of Ignorance," and while it exists we shall have the cant and glaring absurdities we so often and painfully meet. We are aware there is excess sometimes in the use of means for beauty—too much time expended, too much expended in money and extravagance generally. Of course, this is objectionable, and we speak loudly against it, but it is no more likely to occur than extravagant outlay upon garden, house and furniture, and the due amount of attention, to good looks and enchanting appearance is our contention, and the judicial and proper amount only.

Every wise man admires the beauties of creation, and although he may not be possessed with it to a great extent as the opposite sex, yet he knows it behoves him to value his own personal appearance sufficiently as to use every measure for its continuance and for its present increase. How much more then is it desirable in woman, whose beauty is allowed by all to excel all else. Should she neglect that for which she is most conspicuous, in that through which she obtains the greatest influence for good, that of which all speak, and of which the wisest man that ever appeared on earth—Solomon, was an admirer? It would seem that woman stands alone in excellence of appearance, and she is not doing her duty when she neglects a proper amount of attention to those advantages placed in her charge. A writer has said Man is the work of Nature—Women, the work of God.

No doubt, man and woman were originally perfect in face and figure, but as time went on from the antediluvians, inelegances intervened, and the ancients, not less than the moderns, devised appliances and preparations for the lessening of those disfigurements objectionable to all appreciators of what is beautiful. I, as one interested in appearance, have made myself acquainted with many of the devices of the Assyrians, Egyptians and Greeks, and they all tend to show that the love and admiration of the beautiful existed from all time, and that concomitant with that love, lived the enterprise and the great desire for its increase and prosperity. May it not be considered a reason for the lawfulness of painting the face where necessary for hiding disfigurement; that it is customary in all nations, and has been so from all time, and added to this, it has never been religiously forbidden. Custom, surely, should have some weight. Somebody has said that it is apparently unfair that one person should be possessed of much beauty, having all paying them homage, whilst others are of mediocrity in handsomeness, and are passed by as such. Such a condition surely justifies the less blessed in doing what can be done to lessen the disadvantage, and thus participate in some of the many enjoyments of those truly beautiful. Is it not an argument in favour of my contention, that the handsome person and beautiful woman is like every one else, not proof against troubles and sorrows, and therefore, as life is short and troubles sure, that it behoves us all to seize every opportunity of reducing our source of discomfort by availing ourselves of possessing that that gives great pleasure to ourselves and to those with whom we come in contact—personal good looks. For no

gratification can be greater than a knowledge that you are at least upon a *par* in good looks with those around you—that you are not exceptionally ill-looking or deficient of personal attractions, as also much pleasure is derived from being in the company of those whose exterior is not ugly, but possessed of that we are contending for. Again; old age is creeping upon us. Stealthily, and with some, through their old-fashioned ways, with a continuous meditation of that state, Time shows himself sooner than he should. Not so with those who value their appearance, and are wise enough to paint where necessary, and to adorn where required, and thus looking young, and partly and fairly forgetting the universal enemy, postpone and lengthen his ultimate visit, and put off real maturity. Think not of old age's approach; dress tastily, and amend the ravages of time, and you will ever keep young, and thus partake of the joys and ecstasy of youth—having a lengthened period over and above the foolish and bigoted of our kind.

My opponents may tell me it is necessary to keep the latter end in view. I would remark that we are sufficiently reminded of that day by day from the perpetual change in all things, and for our comfort, our pleasure and our just right, it is as much our duty to reduce our miseries, to minimize our discomforts by artificial means, as it is to recollect now and again that even our pleasant appearance must come to an end; but with all I say, let us curtail our miseries as much as possible, and extend our happiness until we have no further need of it in the form of which we write.

I might give you quotations from the wisest as to the reasonableness of a due amount of the application of contrivances and devices for good looks, but I will content myself with a few lines from Ovid, and a fewer from Solomon the wise. Ovid said:—

“Of useless shrubs Art clears the barren field,
And makes it soon a fruitful harvest yield;
In lofty ceilings ornaments we prize,
And in smooth marble the rough earth disguise;
With richest silks your bodies you adorn,
Your hair's perfum'd and curl'd, or false is worn;
Your neck rich pearls, your finger di'monds wears,
And costly pendants dangle at your ears.
And who the sex for using Art can blame,
Since the vain men themselves now do the same.
Observe how spruce our former beaux appear,
No joyful bride's drest with half their care.”

Solomon said, “Let thy garments always be white, and let thy head lack no ornament.” If I have not already established my case, I shall wonder, and shall only expect opponents from the ranks of the bigots.

Queen Esther, a gracious and good lady, allowed by all, used all those attractions of sweet ingredients and perfumes, beautiful colours, and rich raiments, to secure the affection of the King, and she did well.

Rebecca, another worthy, received bracelets and ornaments to place on her neck and arms, and so Solomon's chief wife and Queen (Pharaoh's daughter) received costly ornaments given her by the wisest of the wise.

It is, as I have hinted, one of the greatest pleasures one can have, to feel possessed of an equal favourable footing in all things of sentiment

and taste with those in whose company we find ourselves, and nothing can be more distressing to a sensitive person than to find themselves badly dressed in dressing society, and ill-looking amid handsome men and pretty women : neither is there many regrets to surpass, that then felt that we omitted attention to our toilet, and gave no attention to personal appearance. It is then that we see and feel how great an advantage the handsome have over the ordinary looking, the pretty over the merely interesting, and the pleasant looking over those less good looking than they might have made themselves.

How many unpleasant hours are spent through neglect of appearance. How many painful thoughts in the place of joy and gladness, ill-temper, bad expression, and embarrassment, all through a trivial matter, such as a wart in the complexion, a rough skin, a furrow brow, a florid face, a pimpled face, a red nose, and a pallored countenance ; conditions that might be easily obviated, providing the possessor was wise enough to adopt the remedies now so generally allowed to exist, but which some are disposed to cry down as not being natural in their application but a thing of art. One wonders why they do not object to other things artificial, their coloured gilded rings, gaudy flowers of silk, electrotyped spoons and services, as also the very teeth often found in their heads. Such people deserve to be left to their own ways, and in following them, sufficient punishment for their perfidity is inflicted, for they have to forego the great advantages enjoyed by those who are less unreasonable, less frumpish, hypocritical, and heggled. I wish I could convey to the reader the sense of delight as depicted upon the countenance of those who have been transformed from uncomeliness to that of comeliness, and even beauty. Such expression of delight may be another reason for my pressing the fact in question upon the attention of those who, from prejudice, hesitate to use preparations and instruments for improving their looks. The appearance of age to be wholly swept away by turning grey hair brown or black is enough to enchant a stoic. An attenuated grieved-looking face to have used to it an astringent that will tighten the skin, so that wrinkles, pimples, pallor, sallow hues, with sunken sockets, will soon make the operated upon in manner and spirits young once more. Whilst enriching the figure, straightening the frame, and improving the profile of the features, is more than they can experience without the greatest satisfaction and pleasure. This happiness is not followed with pride and vanity, but rather with thankfulness, and regret that others will not avail themselves with similar advantages. It is a well-known fact, that those individuals whose persons and surroundings are beautiful, that more or less such persons are disposed to beautiful thought and kindly feeling, a love of good and a hatred of evil. The more we comment upon the desirableness of using artificial means, the greater seems to be the inclination to consider it not only desirable but a duty. If it be only on the standing that it engenders goodness and consideration for others ; its practice, then, become our duty, and I will venture to say there are more worthy people who pay attention to their looks than those who do not.

To dress well, and give proper consideration to our adornment when we expect to meet our friends, is what every person kindly disposed would do, and when neglected, it displays a feeling of unkindly, and even a want of respect. The pleasure of being in the company of well-dressed people is of no little degree, and so is the corresponding amount of discomfort when in close proximity to those who are inartistically covered.

If an exemplification of this is required, I would remind my readers who in all probability have in the hurry to catch a train, although holding a first or second-class ticket, have had to rush into a third-class carriage, found that their fellow-passengers would have been the more pleasant had they carried out the sentiments I am now contending for, by paying a due amount of attention to their toilet. Of course I would imply that a due amount is such as that it would be paramount to nearly all else, for it should be to such an extent as to be an introduction to all good society. It should be recommended by the artist and man of artistic taste. It should be approved of by every educated and superior person, and should bring with it pleasure and interest. How different is all this, if facial and bodily improvement by artificial means is neglected. The face is often revolting, perhaps grotesque, and fit only for inferior society. Men of taste will be pained at its introduction, the intelligent person will scorn it with regret, and all who observe the shrivelled skin, the lengthened nose, the cloudy complexion, and the wrinkled forehead, will have not only little pleasure and interest in the society of such, but will be glad to leave the company of such as soon as an opportunity presents itself.

Age comes on apace, the delights of life glide on quick and stealthily; if, then, we are not to live the lives of the unappreciative, let us make haste to avail ourselves of those great qualifications we are entitled to. By all means let us live the life of the just, but at the same time let us not be so foolish as to throw on one side the lawful pleasure of youth, of middle age, and even of years mature. To possess a beautiful face, an elegant figure, is of great pleasure in our youth. Let them, then, be wisely used, not hidden, but brought forward to show how pleasureable they are, and if they are not possessed by some, let the artificial means employed by the artistic and inventive be resorted to without stint, for if used with decorum, excess will be avoided, as much as will be a niggardly supply. How many cases I might mention in illustration of the advantages of throwing over the bigoted notions and the cant saying of those of notions diametrically opposite to the wise and really appreciative ones, as to what is right and what not. Children and adults, whose faces and figures have been a bane to them, altered so that their bane was no longer seen, and their conspicuousness for ill looks unnoticed by companions and friends. Outstanding ears, by which some are made to look hideous, although possessing good parts in their faces, have been doctored to handsomeness. Large noses, ill-shaped, have improved, thus they have ceased to be the laughing stock of the unkind and foolish. Complexions cleared, skin tightened, and eyebrows altered in shape and quantity, all obtained by artificial means, which, if not equal to nature, are not far behind her. Away, then, with the folly of refusing to resort to the contrivances and inventions of those who have, by dint of application, discovered earths, minerals, herbs, and combinations, that produce effects pleasurable marvellous upon the human face and form, and gives to our appearance the resemblance of superior creatures, making us more pleasurable to ourselves, and more delightful to our fellows. Believing we possess enough good sense not to go beyond the rules of moderation, enchanting though the effects may be upon our minds, by the wonderful creation of the beautiful in the place of mediocrity of appearance, let us at once commence to change ugliness into beauty, the imperfect into perfection. To the task, then. I would say to all not blessed with perfection, examine yourself, and see where you are wanting, and with in-

telligence and care use colours, enamels, tints, dyes, and other pigments that will tend to enhance charms and enrich beauty, give you pleasure in yourself, and confer delight upon others, and make the world more beautiful, by getting others to follow your reasonable, and therefore wise, example.

TO OUR FOREIGN, COLONIAL, PROVINCIAL, AND METROPOLITAN FRIENDS.

THE Parcels Post, with the improvement in the transit by railways for parcels from London to any part of the United Kingdom, enables my patrons to receive any of my articles by expedition and certainty as to time. The Pattern Post serves well for my friends abroad, and it does not matter whether such are three thousand or ten thousand miles from Lamb's Conduit Street, they do receive their goods as promptly as those living in the metropolis; I, therefore, invite all those desirous of having any of the articles, now much approved of, to send their orders with the full conviction that they will have them by an early mail. Of course large orders are differently treated, but all small articles are sent by post. I may remark, that the Pattern Post allows *only* the articles to be sent, and insists that no printed or written matter be sent with the article, that is in the same packet, and therefore we adopt the plan of sending the sample or articles in one parcel, and forwarding directions, and writing when necessary in the ordinary way. Such facilities as these should cause all, however distant from London, to avail themselves of the useful inventions suggested in these pages.

It is true we have appointed persons in many parts of the world to dispose of these articles, so much desired by those far away from home; yet the world is so large, and its people so numerous, that direct communication is a great convenience, and Postal Order can be now procured easily at the Postal Office, and be as readily forwarded with certainty and speed.

In the metropolis every chemist of repute will either supply a customer without delay, or will undertake to at once procure any of our articles, not making any extra charge for so doing. In the Colonies, as also abroad, a good chemist will, when he has not our articles in stock, send to his wholesale house for any of the preparations asked for by a customer, also the length of time thus occupied is about the same as when ordered direct, so that it is evident that there is not the difficulty in getting the articles abroad as many living there doubtless suppose. We are often asked, how shall I give you an order for your articles, how shall I send a remittance of money in this outlandish place. Nothing more easy, we reply. Go to the nearest Post Office and state there that you require to send such a sum of money to London, when the attendant will inform you what amount of foreign coin is wanted so to do. This you enclose with your order, and in due course the transaction is complete. And you are as well supplied with facial and anatomical appliances as those in London itself.

ALEX. ROSS.

THE BASE OF THE LOWER LIMBS— THE HIPS.

THE great disadvantage to appearance of having unduly large hips is that the trunk of the body is lowered, the limbs are wide apart, and the whole human structure brought down. Less height of stature follows, as a matter of course, for the more distant one limb is from the other, the greater the sinking of the body, and so bringing lower the whole frame. And this is no trifle, on account of the disadvantage, for the lessening of height is a decrease of elegance of marked consequence. Another disadvantage to appearance is, that large hips interfere with the symmetry of the figure so much as even to produce consummate inelegance.

No one can be of good figure and of pleasing outline with hips such as we have mentioned. No man nor woman can be of form or excellence with the lower part of the trunk of the body out of proportion. And *greatly* out of proportion is it even in its least condition. The head and trunk seem to belong to two individuals, whilst the legs are thin and short for so great a structure.

The bad gait of a walker is noticed by all, and nothing can retard elegance more than a sprawling mannerish walk, with the feet sometimes wide apart, and at others too close to be safe.

It is impossible for a person with the base of the lower limbs of abnormal size to carry themselves well with regular movement as to time and length of step. To see a fat man run, a bulky woman walk quickly is bad enough, but to see any such as we have described perform the ordinary walk is painful to an extent greater, for the fat man and bulky woman are pitied, whilst the deformed in hip are laughed at. A few hours ago I found myself walking behind two men—father and son—and I observed how great a difference there was in the gait of these pedestrians, and I was surprised to find that the aged man was the least inelegant walker of the two. Why was this? I asked myself, and after as close an examination as to length of limb, height of trunk, presence and non-presence of obesity, as I could obtain, without being rude, I came to the conclusion that as the elder man was small in hip, and the younger in great excess of this was the cause of the striking difference; and striking, indeed, it was, for the contrast, like all contrast, displayed, and greatly exemplified, the goodness of one, and the badness of the other.

I have thus pointed out some of the great disadvantages of having this disproportion, but I might have referred to many more; the difficulty of dressing well under such conditions, of obtaining a proper fit of garments, of not being able to look well when well dressed; for a person's dress to carry with it the admiration of the observer, the wearer must be of sufficiently good figure to display its excellence. Then again, the ridicule, and the exceptionally bad condition in which to find yourself, are all pains and discomfort not easily borne. And these disadvantages, discomforts, and pains produced by hips of inelligence are made more con-

spicuous, when we enumerate a few of the great advantages accruing from possessing such as are of proper symmetry. The regular moving step—movement as though regulated by the swerving too and fro of the *baton*, as though moving to the music of the liveliest air and harmony, such belongs to those who have limbs well proportioned and well based, providing they have had a fair amount of tuition. How grand is the march past. How pleasing the marshal step. How graceful the step of the skilled dancer; the trained runner, and the movement of the expert swimmer—these are more or less produced by a natural formation, assisted with tuition. I need not comment upon the admiration given to the elegant expert in the ball-room, nor upon the realization of pleasure produced by being not inferior in grace among the gracious, graceful, grand and gallant, for most of us must by realization or contrast, be cognizant of the existence of this qualification.

The marshal step every man aims at, but from a want of due appreciation of it fall, it may be, into the wide-spread walk and the waddle common to so many. They ask themselves at one time, how is it that others move with elegance whilst they are awkward and clumsy, but not troubling themselves much in the matter, they overlook the fact that outstanding hips are the cause, and that such imperfections might be easily altered.

One of the advantages of normal growth of the hip is this, the possessor is increased in height by such a natural development, whilst an abnormal development decreases the stature at least one inch, and even more with aged persons, for it is a well-known saying, that as we get older, after a certain attaining of years, that we become shorter. It is accounted for in this way; with old people the strength is lessened, and therefore the upholding of the trunk of the body is tedious, and so the owner allows it more or less to sink, and even to contract, which becomes very apparent when the limbs are wide apart, produced by extensive hips. Height obtained is of much value, but when accompanied with perfect outline of form, it makes the great distinction between one individual and another. No part of the body gives so much excellence as this part of the human frame. The rounded bust, with its graceful undulations, are less calculated to enrich the figure than are hips of good form and proportions.

What is the secret of people being short, dumpy, squatty, shapeless, and sprawley? It is badness of proportion, more particularly in this part of the frame, and for a momentary illustration of what I want to convey, let them tighten themselves round the body by the use of a broad cloth, or any other contrivance, that will sustain them erect and in shape for a time, say five minutes, and for the time the bandage is used they will see their height and shape what nature intended them to be—in stature, two inches; in girth, a great difference; in form, a marvel. These instructions will fill the experimenter, not with pleasure but pain, for he or she will reflect that if temporary good is done by so simple means, a more persistent treatment will give permanency and lasting good.

The irregularity of proportion of which we write is caused by much sedentary occupation, by seating ourselves carelessly, by walking with the head and face thrown forward, by tight lacing in women, and tight buttoning in men. Warm baths are conducive to this imperfection, as also is much sitting on cushioned seats. A tendency to this ugliness is often seen in children, and when such is the case, every proper measure

should be adopted to check this malformation in its career to development.

The most important part of my comment upon this is, that of the best remedy under the distressing circumstances as described. These are, then, the means employed for lessening, shapening, and preventing large and ill-formed hips.

It may seem a bold assertion to say that the hips may be lengthened in size, but so it is ; and when we say that by judicious pressure a portion of the hips may be forced into the thighs and upper part of the legs. We have only asserted what can be easily understood by all. A pressing downwards, by means of a suitable contrivance, is all that is necessary to effect this object, which is attended without pain or discomfort.

This application that shapes this part of the body into form and excellence of shape is quick in its action when the young are properly treated ; and when the means of pressure are employed upon the older, a more speedy change is effected than they would hope for.

This pressure contrivance is a broad belt, of about a foot and a half wide, made of material sufficiently unyielding in its texture to steadily insist upon hard flesh and cartilage to form certain and given shapes, whilst it is not so hard as to give inconvenience to the wearer. It is worn mostly during sleep, and is secured by fastenings easy to adjust. Used as a preventive, they are most useful, and there can be little fear of any imperfection existing when these Hip Bands are worn for that purpose, and we think there are many who would wear these bands as preventives, if they only knew where to procure them, and who consider a bad figure a frightful thing to look upon, either in man or woman.

Tailors and dressmakers, by padding and stitching, endeavour to add good shape to the human form, but they go far a-field in their endeavours, and often the users of their attempts have to be careful of any slight disarrangements, lest they look like monstrosities. No ; nothing does so well as a decided change in shape and position of the ill-formed parts of the body, which will ever be a trouble, whilst they are conspicuous to themselves and their fellows.

If I have not made an efficient description of these Hip Bands, I am always ready to answer any queries put by letter, and if the inquirer will enclose a directed envelope, a reply in all probability would be sent by return of post.

I have so far studied this subject, that I could dwell anatomically upon its characteristics, as it effects nations and people, but as my object is more to show the advantages of good form, and the best means for obtaining it, I will go no further than expatiate upon a task as here given, and which verbally I have spoken upon before, but not until now put in writing.

Vinegar is drank. arsenic is taken, belladonna used to lessen rotundity, hot baths and friction for superfluity of bulk. but nothing will answer so well as that I have just spoken of, for like justly pressing instruments for the features, these bands insist upon symmetry of form which is obtained and retained by the malleability of the body. A knowledge of disease is being far on the road to cure, and so to fully to see the ugliness of our bodies is not only an inducement but a knowledge by which an improvement is made in them, and in this one particular a ready and permanent alteration is made by simple means, as it is founded on principles plain but scientific.

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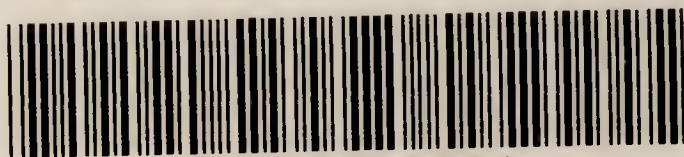
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